SAYS STAGE WORK IS HARDEST OF ALL LABOR

Julia Marlowe Says That Classic Acting Demands Much From Those Who Endeavor to Do Their Best At All Times.

By JULIA MARLOWE.

"STAGE WORK," says Miss Julia Marlowe, who is appearing with E. H. Sothern at Poli's Theater, the week of Monday, December 12, in a brief season of Shakespeare's plays, "is the hardest kind of work, though one often hears it said that it is the easiest. This, of course, depends a great deal on the player. But in the classics I can see but little rest for anyone. When 8 o'clock comes, we must play whether we feel like it or not.

Curiously enough, once o e steps behind the footlights all feeling of fatigue vanishes. An actress should favor herself as much as possible. She should not let her role overwhelm her. All my career I have never allowed myself to expend the last drop of emotion, nor to come off the stage hysterical.

"The extraordinary strain on the emotions is saved if an actress does not lose herself in her part. For instance, I sympathize with Juliet, I mourn for Ophelia and I exult in Katherina in "The Taming of the Shrew." I understand the emotions they feel and I share them to a certain extent, but when on the stage I do not for a moment let them control me.

"But the stage is work, work and again work. It is only because we love it so much that we can endure it. The public has little idea of what goes into every performance. It seems so simple, so natural, so effortless, I daresay. And yet there are months and months of hard labor back of every production we give, not to count the years of experience and training we have gone through.

"Even now with these plays which my husband and myself have played so many times, there is no let-up in the strain of the work. We spent six months planing our scenes, costumes and company. Five weeks were devoted to rehearsals which lasted from 10 in the morning till 6 every afternoon. The evenings were filled with appointments with various people connected with our undertaking.

"And now after the first night is over we must rehearse frequently in order to prevent sluggishness creeping into the performances. Our new scenery has been quite complex to work out and the worry attendant to this has been considerable. We have had to experiment. We have had to find out what is good and what is bad. A spectator may say such and such a thing was ill considered, but he little thinks that every single detail was given hours, perhaps weeks, of thought and trial and is the result of endless experiment.

"But for all the work, the stage is a great joy. When we come onto the stage and feel that wave of good wishes coming to meet us from hundreds of people across the footlights, the cares and worries drop away. I believe for the player there is a special kind of love mixed with admiration, devotion, and at times, aweing as it is, a worship that no other artist receives, for it comes to us direct over a personal wireless telephone.

"We are glad to be back. The theater is irresistible."

Throckmorton Scenic Artist of Real Skill

CLEON THROCKMORTON, well known Washingtonian and founder of the Crazy Cat Restaurant, is rapidly acquiring a reputation as a scene designer of parts through his association with the Provincetown Players of New York. He has just completed an elaborate four-act production for The Players' presentation of Theodore Dreiser's "The Hand of the Potter." Mr. Throckmorton designed and executed the fantastic stage settings of "The Emperor Jones," to be seen at the Shubert-Garrick this week. He also did the scenery for "The Verge," Susan Glaspell's three-act play recently produced at the Macdougal Street Theater of The Players, but now transferred to an uptown theater.

Promised 'Hamlet' to Young Sothern

"THE first serious role E. H. Sothern ever played was in Henry Arthur Jones' 'The Dancing Girl,'" says Daniel Frohman, recalling the early career of Mr. Sothern, who appears with Julia Marlowe, at Poli's Theater this week.

"An earnest man always, Mr. Sothern was doubtful whether the public and the critics would accept him in anything but comedy. I was certain that he would be successful, and urged him not to be troubled about his reception. 'Perhaps you will some day play 'Hamlet,' I added as a final argument.

"When Mr. Sothern began thinking of acting Hamlet, he suggested that first we produce Hauptmann's 'The Sunken Bell,' which is the German Hamlet. He felt that this would be a buffer step to the part of the somber prince of Denmark. So it was agreed upon. Rowland Buckstone was in the cast, and did the best piece of acting he has ever done, playing the role of the man who lived in the well.

"Then came 'Hamlet.' Mr. Sothern was so concerned with the staging of the tragedy, with the performance of others in the cast, with the scenery and the lighting that I grew worried about his own acting, for I felt he was not conserving his strength. It is enough for an actor to play Hamlet without thinking of anything else, especially at his very first performance of the part.

"But he would not resign a single detail of the production to any one else. Finally, I said to him: 'Some time you are going to act one play for me and think of nothing but your own role.' He agreed to do this if I would let him alone about 'Hamlet.

"I did, and later he appeared in 'The King's Musketeers' for me, a dramatization of Dumas' story in which Douglas Fairbanks has recently made such a success in motion pictures.

"The first production of 'Hamlet' was given in a realistic and elaborate manner with everything built solid and complete. Later, we had to discard much of this because the scenery was too ponderous and unwieldy. His present production is beautiful, but in direct contrast. It shows how the theater has developed in the matter of stage decoration in the last twenty years. Well, his first appearance as Hamlet was the artistic climax of his previous years of light comedy and romance, and pointed with no uncertain hand the splendid career he has since had in classic drama."

With Alan Dale at New York Theaters

(Continued from Page 6.)

ever succeeded in making a great reputation by the impersonation of inferior characters, and it has often occurred that a novice quite unknown to fame has achieved distinction in a single evening through some accident which forced the manager to intrust the struggling aspirant with the leading role."

Now, if the actor be the born genius he would love us to believe that he is why should he fail to illumine even the tiniest role? Why is it that the actor of immense experience and ability, often asked to support some unknown but moneyed "star," is unnoticed, whilst the unknown and moneyed star comes in for all the attention? Because the star has the "big" part, and the fine actor has the "support."

Perhaps it is the playwright who is born, not made. Not that he ever claims such a distinction. In fact, I know of no other "artist" who makes such a bid for publicity. Possibly the musician or the painter may have the idea embedded in their biographies, but during their lives they do not assert any such dogma. They are more modest. They are less self-assertive. They are more coy, so to speak. Nobody can accuse the actor of coyness. He is like a spoiled child. Because he is a member of a calling that appeals immensely to human nature (I often wonder where on earth we should be without the theater. I admit that I don't wonder at it during a week with nine new plays) he is impelled to get fresh about it—like little Jack Horner, who sat in a corner and said "What a good boy am I."

• • •

NOW, it is obvious that, lacking the desire to be an actor, a man or woman could scarcely be taught to act. But I assert unhesitatingly that anybody who wants to act can be an actor. Today acting is largely a matter of personality. Anybody can be the kind of actor we see today in nine-tenths of our plays. If he have a squint in his eye he can be cast for a villain; if he be inordinately tall he can be taught how to make love to the leading lady (she insists upon six feet of gentleman); if he be tiny he can be assigned to some "silly ass" character; if he has the style of face that looks as though it had been stepped on he can be made the comedian. If he has a nose he can be a Hebrew; if he has a mouth he can be an Irishman; if he has an impediment in his speech he can be —a star! Everything can be utilized in these days.

Oh, I don't say that any man can be an Edwin Booth, just as I don't say that every cook can be a Brillat-Savarin. Such a statement would be eminently idiotic. In every "line" there are some that excel. Some plumbers are awfully bad. There are even subway guards who are inferior and who call out the stations so indistinctly that one is led to believe at some time or other they must have been actors.

The stage aspirant should be possessed of some histrionic ability, though it is not necessary. The power to imitate, the courage to work hard with the stage manager, and the will to win are really the essentials.

Golden is Writing

JOHN GOLDEN is writing again.

The producer of "Lightnin'," "Thank-U," "The First Year," "Three Wise Fools," and "Turn to the Right," took his pen in hand last season to arrange the group of special numbers that Grace La Rue is singing in "Dear Me," which comes to the National this week. Before he became a producer, Golden harvested a fortune as the author of "Poor Butterfly," "Good Bye, Girls" and other popular melodies.

Clovelly Seeking New Productions

CECIL CLOVELLY, an English actor appearing as Smithers, the cockney trader in the Provincetown Players' presentation of "The Emperor Jones," to be seen tonight at the Shubert-Garrick, came to the United States as a member of the musical comedy company, "Tonight's the Night," six or seven years ago. He had done farce and musical comedy all his stage career, being an accomplished musician.

After a season with that play Clovelly entered the company of John Barrymore in "Justice," and remained with him during the productions of "The Jest," "Peter Ibbetson," "Richard III" and in the film version of "Dr. Jekyll and Mr. Hyde." Clovelly went from that to Lionel Barrymore in "Macbeth."

Following that short season Clovelly joined the Provincetown Players, appearing in many of their productions at the Macdougal Street Theater. He is their special representative on tour and is eager for manuscripts from budding playwrights. Clovelly reads plays and recommends them to George Cram Cook, founder and director of the players.

If anyone in Washington has a play which has not been subjected to the consideration of a producing manager, and even if it has been so subjected, let him send it to Mr. Clovelly, care the Shubert-Garrick Theater, and it will receive careful and considerate attention. The Provincetown Players are determined in their purpose of aiding American playwrights only—an idea dominant in their organization from the beginning and strictly adhered to. In their seventh, now eighth, season only plays from American pens have found expression at their hands.

Clovelly directed and appears in "Suppressed Desires," the one-act comedy by George Cram Cook and Susan Glaspell, used as a curtain-raiser for "The Emperor Jones."

Built Whole Town Inside the Studio

AN unusual feature in the production of "Get-Rich-Quick Wallingford," the Cosmopolitan production for Paramount of George M. Cohan's famous stage play, which will be shown at Loew's Palace today, was the construction of the settings for the small town of Battlesburg, at the International Film Studio, in New York city.

In the last scene of "Get-Rich-Quick Wallingford," J. Rufus Wallingford is looking down from his mansion on the outskirts of the city of Battlesburg, Iowa, at the panorama of the great metropolis which has resulted from his scheme for the manufacture of covered carpet tacks.

This view gives the impression of a distance of twenty miles. A street car passes by in the distance. Electric signs flash. All of this setting was constructed in a space of seventy-five feet at the International Film Studio. A model with the proper houses and other structures was used.

At another place in the picture the village of Battlesburg before Wallingford's transformation is shown. This scene shows a complete village square, with its ancient cannon, the town bank, the grocery store, the land development company offices, in short, an entire Main street was reproduced on the screen.

Instead of taking this scene in a country village, which is the usual procedure, the director, Frank Borzage, had the entire scene constructed at the International Film Studio within an area of fifty-eight feet.

Three Local Girls

GENEVIEVE WALTON, Bessie Morris, and Hattie Esmonde are three Washington girls in the "Cuddle Up" chorus of "Chuckles of 1921," which is playing at the Belasco this week.

SUPERLATIVES RING PRAISE OF FAMOUS STARS

Concerts Promise Great Contralto, Whirlwind Technique at the Piano, and a Sweet Singer From Erin—While the Week Before Christmas Will Bring a Season of Grand Opera and the Christmas Oratorio.

By JESSIE MacBRIDE.

WE'VE been dealing in superlatives recently. Washington's music has had much of interest, and still the music calendar brings a variety of things beginning with three events in a single evening, with that "gigantic Polish pianist," Ignaz Friedman, at the Masonic Auditorium; Tom Burke, the delightful Irish tenor, at the Catholic University, and the Monday evening concert-lecture of Walter Damrosch, with the entire New York Symphony Orchestra, at Central High School.

Marguerite D'Alvarez will be the soloist in the schedule concert of the New York Symphony Orchestra on Tuesday afternoon at the National Theater. Mme. D'Alvarez was born in Lima, Peru, of Spanish ancestry, though her father was in the diplomatic service in Great Britain during the greater part of the singer's life. She is essentially an opera singer, arias in the larger mold being particularly suited to her.

While still in her teens, Mme. D'Alvarez was appointed court singer to the late King Leopold of Belgium, and soon after she sang leading contralto roles at Hammerstein's Manhattan Opera House, in New York, following this success with appearances at the Paris opera, in Madrid, Petrograd and at the famous La Scala, in Milan. In 1913-1914 she was the principal contralto of the Boston Opera Company. Since that time she has given her time entirely to concert work.

• • •

IGNAZ FRIEDMAN, pianist, brings more superlatives. He is called the "colossus of the keyboard" and such adjectives as "prodigious," "overwhelming," "immense" are applied to him. Again it is said that not this generation have music lovers heard such a tremendous technique as that displayed by this virtuoso. His fortissimos are crashing, his pianissimos whispering and his prestissimos almost beyond the power of the ear to discern!

So we are to add to our list of eminent pianists, who number Rachmaninoff, Hofmann, Gabrilowitsch, Bauer, Leginska and another new name to be heard here later this season in Siloti. While ever in the shadow of great memories rests the name of Ignace Jan Paderewski—may he return to us once more!

• • •

AND in the offing—only as far off as next week—we have the San Carlo Grand Opera Company, with "guest" artists among the fair sex to add to the roster of this important organization that brings us our year's supply of operatic scores.

Also, during next week, we feel the spirit of Yuletide. And with the Christmas festival we have learned to associate the giving of the great Christmas oratorio, Handel's "The Messiah." The Washington Oratorio Society will this year bring an unusual quartet of soloists from New York, with Grace Kerns, soprano; Judson House, tenor; Frieda Klink, contralto, and Fred Patton, bass-baritone. The two last named artists were heard here recently in the all-Wagner program of the New York Symphony Orchestra under Walter Damrosch, and the great success of Mr. Patton proved him a great singer, as we have heard him in "The Messiah" and in the large recitatives of the Wagner music-dramas.

• • •

IGNAZ FRIEDMAN, the celebrated Polish pianist, has arrived in this country for his second American tour and will be heard in recital at the New Masonic Auditorium Monday evening at 8:20 o'clock under the local management of T. Arthur Smith, Inc. Known in Europe and South America for many years as one of the greatest living virtuosos of the pianoforte, Friedman has been unable to visit America previously on account of his long tours on these continents. His New York debut last January was in the nature of a triumph.

Mr. Friedman will play the Liszt symphonic poem, "Les Preludes," arranged for two pianos; "Rondo" A minor (Mozart), "Rondo" E flat major (Hummel), "Chaconne" (Bach-Busoni); a Chopin group, "Nocturne" opus 62, "Valse" op. 64, No. 2, Two Etudes, op. 25, Nos. 7 and 9, "Mazurka" op. 63, and "Polonaise" op. 53; closing with his own Suite for two pianos, with a Tema con variazioni, choral and finale.

In order to present to the audience Liszt's celebrated "Les Preludes," arranged for two pianos, and his own suite for two pianos—the latter to be heard for the first time in Washington—Mr. Friedman will use the Duo-Art to reproduce his recording of one piano part while he will play the other piano part. The audience will be given the interesting novelty of hearing Mr. Friedman's playing of two pianos simultaneously.

Friedman is a composer of importance having over one hundred published works. His profound musicianship and studious art will be enduringly remembered by his editions of Chopin and Bach. A program of unusual interest and beauty is assured. Tickets may be obtained at the office of T. Arthur Smith, Inc., 1306 G street.

• • •

TOM BURKE, the tenor to be heard in concert for the benefit of the Knights of Columbus "New Home" in Washington, at the Catholic University gymnasium tomorrow evening, at 8 p. m., is a newcomer to the music loving people of our land.

Mr. Burke first came to this country in 1920, following his sensational debut at Covent Gardens, London. During the time of his short stay among us, however, he has proved a valuable addition to the slender list of those who, by the mere beauty of voice alone, can stir the most blase concert goer by his charm. It is not in voice alone that Tom Burke excels. He has also the added qualifications of personality, musicianship and artistry, lacking which no artist may be called truly great.

Tickets are on sale at the office of Mrs. Wilson-Greene, Thirteenth and G streets, in Droop's.

• • •

WALTER DAMROSCH, the distinguished conductor, will make his farewell appearance with this orchestra this season at the third concert of the New York Symphony Orchestra in the National Theater on Tuesday, December 13, at 4:30 o'clock.

Mr. Damrosch will then sail for Europe on the invitation of foreign symphony orchestras to appear as their guest conductor. The two remaining concerts in this series will be under the direction of Albert Coates, the eminent London conductor, who will arrive in this country in December.

Marguerite D'Alvarez, the famous contralto of the Chicago Opera Company will be the soloist on the occasion of Mr. Damrosch's last appearance here. She will sing "Air de Lia" from Debussy's "L'Enfant Prodigue;" "Seguidilla" from "Carmen;" "The Tryst," by Sibelius, and Bizet's "Agnus Del."

Beethoven's Fifth Symphony, "Le Tombeau de Couperin," by Ravel, and Liszt's symphonic poem, "Les Preludes," complete the program. The New York Symphony Orchestra series is under the local management of T. Arthur Smith, Inc., and tickets are on sale at 1306 G street.

• • •

JANUARY 20 has been announced as the date for the postponed concert by Jessie Masters, the all-American contralto. Keen interest is being shown in this first appearance in Washington of Miss Masters since her coming into national prominence. Seats are on sale at Mrs. Greene's concert bureau, tickets purchased for December 2 being good fo rthe advanced date.

• • •

THE appearance of Mischa Elman's sister, Mina Elman, soprano, next Sunday evening in the ballroom of the New Willard with Josef Winogradoff, baritone, is of particular interest, because this will be the first opportunity of Washington music lovers to hear these Russian singers.

Mina Elman gave a concert in New York and was received with enthusiasm. Since then she has been studying in Europe and is destined to make a name for herself rivalling that of her distinguished brother, the famous violinist.

Josef Winogradoff, the baritone, has fame in Russia and throughout the European music world. When Winogradoff made his first tour of England he was hailed as the baritone of the day, and after his impersonation in Rubinstein's "Demon" was, at the close of the performance, offered a contract for five years with the Royal Grand Opera Company in Covent Garden. His work there established him as one of the greatest singers the Russian Empire had ever produced. He has come to America through the influence of his fellow countrymen and managers who are ever on the lookout for the new artists and worthy ones.

Tickets for this joint recital are on sale at Jordan's, Thirteenth and G streets.

• • •

"CARMEN" will be the opening opera of the San Carlo Grand Opera Company, which begins a week's engagement in Washington on Monday, December 19, at Poli's Theater. Eight performances, including a Thursday and a Saturday matinee, will be given, with as many different operas. These are "Carmen," "Rigoletto," "Butterfly," "Faust, "Aida," the grand opera twins, "Cavalleria Rusticana" and "Pagliacci;" "Thais," and "Il Trovatore."

WALTER DAMROSCH, conductor of the New York Symphony Orchestra, who makes his farewell appearance with the orchestra Tuesday, before leaving for a tour of Europe as "guest" conductor of several orchestras.

MARGUERITE D'ALVAREZ, the Peruvian contralto of the Chicago Opera Company, who will be the soloist with the New York Symphony Orchestra on Tuesday at the National Theater.

MUSIC IN MOVIES

Elias Breeskin Is Rialto Soloist

MOORE'S RIALTO THEATER again comes into prominence in the eyes of Washington's music-loving public, through the appearance this week of Elias Breeskin, famous Russian violinist, as concert artist. Mr. Breeskin will play a series of concert programs which will be changed four times during the week.

The programs are: Sunday and Monday, "Ave Maria" (Schubert-Wilhelmj), "Liebesfreud" (Kreisler), and "Souvenir de Moscow" (Wieniawski), the latter to be given with orchestra. Tuesday and Wednesday, "On Wings of Song" (Mendelssohn-Achron), "Serenade Espagnole" (Chaminade-Kreisler), Concert Etude (Kneisel). Thursday and Friday, "Caprice Viennois" (Kreisler), "Zapateado" (Sarasate). Saturday, "The Old Refrain" (Kreisler), and a caprice on "Yankee Doodle" (Vieuxtemps).

Elias Breeskin, in a concert tour with Caruso, was heard by a succession of the largest audiences in the history of concert in America.

While Mr. Breeskin has been heard in this city only once previously—his concert given at the Belasco Theater last winter—he is personally known and appreciated by hundreds of Washingtonians, and the opportunity to hear him daily for an entire week will undoubtedly be looked forward to with unusual pleasure by them. Mr. Moore, as in other recitals which he has arranged for Rialto patrons, is to be congratulated upon the results of his efforts to bring to the Nation's Capital talented artists of such standing and repute.

The departure from precedent in giving four changes of program during the week is also noteworthy.